

THIS NUMBER CONTAINS THE FINAL PROGRAM OF THE LINCOLN MEETING

Note important change in the principal work to be given at our concert (page 2)

1916 MEETING: LINCOLN, NEB., MARCH 20-24

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Music Supervisors' Journal

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And Sent Free To All Interested in School Music

BY THE

National Conference of Music Supervisors



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Our mailing list includes now about 5,800 names, compiled from many sources. There are doubtless mistakes. Are you, reader, by any chance receiving more than one copy of each issue? If so, you are depriving some one else of the message we are all interested in spreading. In case there is any error in the matter of distribution as far as you are concerned, kindly inform the Editor—and if possible send him copies of the wrappers containing the Journal. They will most clearly indicate the source of the error.

ON TO LINCOLN

Final information regarding our forthcoming meeting will be found on the pages that follow. There are very few changes from the preliminary announcements in the January Journal. One of the most important changes concerns our concert; this will be discussed by itself in the section which follows. Remember the official railroad route is the Chicago and Great Western. If you have mislaid your copy of the January Journal, in which full details were given regarding the special train service this road will provide, write to the General Passenger Agent at Chicago. In Mr. Miller's contribution on page six you will find details concerning Lincoln, including information about our Headquarters, the Hotel Lincoln. Read everything in the symposium, and then sit down quietly for serious meditation. Most of you who receive this Journal ought to decide to go to the Conference in the geographical center of the United States for just one all-inclusive reason—it will be a wise investment of time, energy,

and money. Don't bemoan the difficulties in the way: the more it costs to go, the more determined you should be to make the returns more valuable.

THAT CONCERT OF OURS

Since the January issue appeared arrangements have been perfected for what promises to be one of the strongest features on the Lincoln meeting.—W. L. Tomlins, the famous conductor and inspirer of conductors, is to have complete charge of the concert by the Supervisors! This genius, whose work is synonymous with inspiration, will work with us in rehearsal and in concert and will doubtless impress a spiritual significance upon our work that will affect us and our pupils for years to come. It is a rare opportunity. He will follow closely the scheme outlined in the January Journal with one important exception. For many reasons, which space forbids our printing at this time, he will substitute for the work announced, Elgar's *Music Makers*, Parry's setting of Milton's *Ode to Music*, *Blest Pair of Sirens*. This will mean some inconvenience to the goodly number of our members who have already purchased the Elgar work. But the H. W. Gray Co., 2 W. 45 St., N. Y. City will permit anyone who so desires, to return his copy of *The Music Makers* and obtain the amount he paid for it. This same company will supply Parry's *Blest Pair of Sirens* at 25 cents a copy. Retain Elgar's beautiful work for your own comfort and inspiration, or return it to the publisher, as you wish, but be sure to get a copy of the Parry work which is the one Mr. Tomlins has chosen for the

first part of the program. The time is short before the Lincoln meeting and possibly you will not have time to get the work and study it beforehand as Mr. Tomlins wishes you to do. So there will be an adequate supply of the copies for sale at Lincoln. For the other two parts of the program Mr. Tomlins has made some remarkable selections — some new ones that you will be glad to become acquainted with: some old ones that will blossom forth with new radiance under this magician leader.

MORE ABOUT THE PROPOSED COMMITTEE OF FORTY-EIGHT

The contributed editorial in our preceding issue has called forth some interesting comments. We are pleased to give space to one of these. "I like your suggestion of having a nationwide committee with one representative in each state. It is excellent and, in fact, one of the best plans thus far suggested for propaganda work. The wheels are rolling now in this organized effort for school music and it is good business to see that they are kept moving. As I see it, your committee would help in a large way.

There ought to be unanimity of action in claims as to the value of music and its place of relative importance in the course of study. Your committee would help greatly in a campaign of this sort. For the present, not to overstate and by so doing prejudice the cause, we are satisfied if music is recognized as of equal value to that of any other study in the curriculum. But later the demand will probably be made for a wider recognition of the value of music, approximating a return to the Greek standard.

The sentiment for school music is improving, even in the estimation of the outside musician, and to this end the Music Supervisors' Conference and the Music Supervisors' Journal have played no small part. One of the prominent musicians of our city said to me a few days ago: I have just been reading the last issue of Music Supervisors' Journal, which a friend thrust into my hand on the train. I must say you school music people are a wide-awake lot. In fact, you seem to be the only well organized and earnest bunch in the music business. I wonder if your claims are not going to come true, namely, that you are the dominating power in music in this country. I believe this is true and it will be increasingly so in proportion as you people realize your importance and the opportunity you have.

The above coming from an eminent musician, is both significant and encouraging for educational music, and, as I have intimated above, it is direct testimony to the unique value of organized effort as exerted by the Music Supervisors' Conference and the Music Supervisors' Journal. The widest possible sentiment for music as a vitalizing force in education is an urgent need, and the Conference and the Journal are dedicated to this end. They are the great advertising mediums and everything should be done to make them continuously more and more effective. As workers for school music we already have in these the nucleus of an excellent organization and it only remains to inform them with dominating energy and with the right spirit. I think your committee of forty-eight, one from each state, would help greatly in the general plan."

Final Program — Lincoln, Nebraska, Meeting Music Supervisors' National Conference

March 20-24, 1916

Headquarters and Many Meetings at Hotel Lincoln

MONDAY, MARCH 20

- 8:30 A. M. Visiting Schools till 2:30 P. M.
- 3:00 P. M. Special Classes from visiting cities.
- 5:00 P. M. Sub-rehearsal for Sopranos in preparation for Supervisors' Concert.
Conducted by Mr. Tomlins.
- 6:15 P. M. Informal supper groups.
- 8:00 P. M. Concert by Orchestras and Bands of Lincoln Public Schools.
- 9:00 P. M. Comic Opera by High Schools.

TUESDAY, MARCH 21

- 8:30 A. M. Visiting Violin Classes in Public Schools.
- 9:30 A. M. Classes from different grades, taught by Mr. Miller.
- 11:00 A. M. Classes taught by visiting supervisors, illustrating different methods of instruction.
- 12:45 Noon Sub-rehearsal for Altos. Mr. Tomlins.
- 1:30 P. M. Formal opening of Conference.
Address of Welcome—
For the City, Mayor C. W. Bryan.
For the Schools, F. M. Hunter, Superintendent.
Response and President's Address—
Will Earhart, Pittsburgh.
- 2:15 P. M. Address: The Place of Music in a Scheme of General Democratic Education—by Dr. John W. Withers, Principal, Harris Teachers' College, St Louis, Mo.
- 3:45 P. M. Program by pupils of the Lincoln Elementary Schools.
- 5:00 P. M. Sub-rehearsal for Tenors and Basses. Mr. Tomlins.
- 6:15 P. M. Informal Supper groups.
- 8:00 P. M. The Contest of the Nations. Operetta with Dances, N. Clifford Page,
By pupils of the Junior High Schools of Lincoln.
- 9:15 P. M. Reception for Members of the Conference by Lincoln Hosts.

WEDNESDAY, MARCH 22

- 8:30 A. M. Visiting High School. Chapel program.
- 9:00 A. M. Visiting High School Classes in Musical Appreciation, Musical History, Harmony, Voice. Solos by students.
- 11:30 A. M. Program by Professor Sydney Silber, piano, and Professor Carl Steckelberg, violin, of the School of Music of the University of Nebraska.
- 12:00 Noon Dinner at the High School cafe.

CONTRIBUTED ARTICLES.

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- 1:30 P. M. In Banquet Hall, Lincoln Hotel, Discussion of school work seen.
2:15 P. M. Address by Mr. Otto Kinkeldey, Chief of Music Department, Public Library, New York City.
3:00 P. M. Selections from Samson and Delilah, Saint-Saens. Chorus of the University of Nebraska.
4:00 P. M. Full Rehearsal for the program by the Conference on Thursday evening. Mr. Tomlins.
6:15 P. M. Banquet and Round Table Discussion.
8:00 P. M. Grand opera by the High School students, Oliver Theatre.

THURSDAY, MARCH 23

- 9:30 A. M. Violin Solo: Prof. August Molzer.
9:40 A. M. Address: The Correlation of Artistic Instruction, Professor Paul H. Grummann, Director, School of Fine Arts, University of Nebraska.
10:30 A. M. Address by William L. Tomlins.
11:30 A. M. Business Meeting.
12:30 Noon Informal luncheon groups.
2:30 P. M. Topic: How a Supervisor May Aid in Making His Community Musical. Introduction by Chairman, E. B. Gordon, Winfield, Kans.: The value of music as a leisure occupation. Music Supervision—A social service: Miss Eleanor Smith of Hull House, Chicago. The Community Orchestra: Mr. John Beatty, Grand Rapids, Mich. The organization and development of Evening Choruses: Mr. Will Earhart, Pittsburgh, Pa. Informal Group Singing: Prof. P. W. Dykema, Madison, Wis. What the Supervisor May Do to Encourage Music in the Homes: Mrs. Bessie Whiteley, Kansas City, Mo.
6:15 P. M. Banquet and Round Table Discussion.
8:30 P. M. Concert by Conference (See Editorial Comment, page 2).

FRIDAY, MARCH 24

- 9:30 A. M. Topic and Discussion: The Teaching of Applied Music in Public Schools. Wm. Alfred White, Des Moines, Ia.; Miss Haywood, Lincoln, Neb.; and others.
10:45 A. M. Address: An Analysis of Methods and Practice of Teaching Public School Music, Walter Van Dyke Bingham, Professor of Psychology and Head of Department of Teacher Training, Carnegie Institute of Technology, Pittsburgh, Pa.
11:30 A. M. Business Meeting.
12:30 Noon Informal luncheon groups.
2:30 P. M. Topic and Discussion: Public performance of Public School Music work. Why? What, How? When? Where? Irving W. Jones, University of Wisconsin, Madison.
8:00 P. M. (After close of Conference) Grand Opera, Bizet's Carmen. Complete stage performance, featuring Walter Wheatley, Louise Le Baron, and Louis Kreidler of the Century and Metropolitan Opera Companies.

A Final Word From Our Host

By C. H. MILLER, Lincoln, Nebraska.

Past meetings have been held in cities so large that very few of the citizens knew that such a gathering was in session. At Lincoln, National Conventions are a rare occurrence, and this one will be the center of interest during the week. Already about one hundred Nebraskans have registered for the coming meeting and large numbers of our people will take advantage of the associate membership privilege.

Lincoln is located just a little north of the geographical center of the United States. Railroads extend in all directions. Our city was one of the first to give full credit for private music work and the opportunity will be given of studying every phase of high school music. Two years ago we set a precedent when we gave the Opera Martha with an entire high school cast and orchestra—at that time only one member of the high school had studied voice. Today a large number are doing good work as private voice students. A demonstration of this work will be one of the features of the meeting.

Lincoln has four conservatories of music besides many private teachers. The State University with over 4,000 students, Wesleyan University with a large enrollment and several other educational institutions offer so much encouragement to cultural education that Lincoln has been called the "Athens of the West."

The public schools have not specialized in music, but every line of modern school activity has been vigorously pursued. Among the things

here that have attracted national attention are School Gardens, Junior Civic Leagues, Vocational Guidance, The Junior High School Organization, Prevocational Schools, Community Evening Schools, Efficiency Tests, and Athletic Supremacy. All the special subjects are given an equal chance for efficiency.

The State University has taken a leading position in the recognition of music education and representatives of that institution will be present to assist in the discussion of questions relating to the University.

The Hotel Lincoln is headquarters for the meeting. It will accommodate about four hundred members in first-class style provided the rooms are used to their normal capacity. But this result would be impossible if double rooms were used by only one person. So get your parties, and "double up." The rates are lower than in the larger cities. No one need pay more than \$2.50 for the best room and the majority will not pay more than one dollar or one dollar and a half. On Tuesday, Wednesday and Thursday evenings, dinner will be served in the large banquet hall for 75 cents each. The restaurants are numerous and very moderate in price, a good popular priced lunch room being operated in the hotel.

A small city has the advantage in distance. Every place where it is necessary for us to go is so near, that time and strength are not all consumed in moving from place to place.

We have eighteen grade schools,

three of them being prevocational schools and the others having the Junior High School organization. Each one has a department teacher who teaches all the music in the upper grades. The Clinton school has one teacher who teaches music in nearly all the grades. McKinley prevocational has one music teacher for nearly all the rooms during this semester.

Miss Haywood teaches the theoretical music in the High School and has charge of the musical programs given in Chapel. The bands and orchestras have professional leaders.

A new manual will be printed showing the organization and courses of study in the different departments of the work. A description of the

method of accrediting private lessons with the regulations governing the High School work will be distributed to the Supervisors.

We have no historical shrines, and only one monument; but this one of the two worthy ones of the great emancipator. Many will be interested to see "Fairview" the home of America's orator the "Great American Commoner", William Jennings Bryan.

If your visit to Lincoln is not profitable and instructive, it will not be through lack of intention or effort on the part of the hosts. You have heard of western hospitality. We await your coming, knowing that you will bring to us more than we can give you.

Why Go To Lincoln?

A Symposium by Twenty-five of Our Members

Editor's note: No better means of feeling the pulse of our members can be recommended than the perusal of our this month's symposium. The spirit in which these twenty-five contributors have consented to appear in print is excellently summarized in the following note which accompanied one article: "Am sending a little 'something' about the Conference at Lincoln. I hope it may help some faint hearted village supervisor to make her first appearance with us,—that is if you consider it worthy a place in the Journal. Writing articles is not one of my numerous (?) accomplishments, but being thoroughly in earnest for the betterment of musical interests, I am willing to add my little plea."

1. K. W. GHERKENS, Oberlin, Ohio.

Why Go?

Because Public School Music is in a tremendously important transitional stage just now, and because everybody therefore needs to know just as much as possible about what is being done, and about what new

ideas are being projected by those who are leaders in the field.

The best place in the world to find out these things is at the Supervisors' National Conference, and the fact that this year, at Lincoln, there is to be an opportunity not only of hearing new ideas presented and discussed, but also of seeing many new

kinds of work in actual operation, makes this one of the most significant occasions in the whole history of School Music.

If you want to get a bigger job than you are holding down now, make yourself so much bigger than your job that some other superintendent will see you and want you at a larger salary. The best possible way to make yourself bigger than your job is to bring yourself into contact with those who are leaders in your particular field of activity; and the best possible place to come into contact with these leaders will be at Lincoln next month. Shall I see you there?

2. AGNES BENSON, Chicago, Illinois.

Why should I go to Conference?

First, to inform myself as to conditions and possible developments in music in other communities.

Second, to enjoy meeting the various supervisors from all parts of the country and renew old friendships.

Third, to gain added inspiration and a broader outlook.

Fourth, because I can't afford to miss it.

3. KATHRINE POWERS, Ottumua, Iowa.

You can't afford to miss it, *I can't* afford to miss it, if it even compares with the other National Conferences of Music Supervisors I've attended.

Why?

1. One gains inspiration if nothing else by meeting with such an enthusiastic body of people, and I'm safe in saying that no one will go away who has absorbed only inspiration.

2. It is encouraging even to find

that others are having the same battles to fight and problems to solve that are discouraging to ourselves.

3. The thing I enjoy greatly and feel that I receive so much that I can apply in my own work after going back is the chance we have to see these ideas and their results worked out in the schoolroom.

4. The programs given by the pupils and organizations of the schools are very inspiring and give one an opportunity of comparison as well as a means of becoming acquainted with new material suitable to particular needs. I find the selection of material very much of a problem when having to order "on approval." Hearing and seeing the effect is very different from playing it through on a piano.

5. We should know one another.

6. Going to Lincoln means *progress* to you, progress to your schools, progress to your teachers, and new ambition and energy to you. In fact it recharges the battery for another period.

Why of course, go to Lincoln!

4. OSBOURNE MCCONATHY, Evanston, Illinois.

"Why go to the Conference at Lincoln?" Because I believe that a worker in the field of Public School and Community Music cannot afford to stay away from the conference. There is no better way to keep in touch with the live and active progress in this field than by attendance upon the annual gathering of the men and women who are the leaders in the public school work of our country. To give and receive such ideas as we have, and by such giving and receiving, to have our ideas clarified, our thoughts developed, and

our interest and inspiration intensified, and our horizon broadened, surely makes attendance at the conference not only a pleasure and a duty but an actual necessity. I have already found all of these benefits in the meetings of previous years, and I look forward to the coming conference as the basis of our long line of great meetings.

5. CORA F. CONAWAY, York, Nebraska.

If we measure ourselves by ourselves, our progress in any line of work will be very slow. Last year at Pittsburg was my first Conference, and now I realize what I have missed in the past. There is an inspiration which comes from mingling with "kindred spirits" that is not obtained in any other way. Public School music in America is practically in its infancy and as Theodore Thomas once said of the orchestra in this country, "it is not yet beyond the baby-disease period." All sorts of childish musical ailments attack us, and I know of no better place to go for remedies than to a Conference, where each one has had one or more of these ills to contend with.

There we meet the good country practitioner, with his old fashioned home remedies as well as the great specialist, each giving freely from his storehouse of knowledge, as the case requires. I am making my plea to those who have never attended a Conference. You have missed making some splendid friendships. Do not think this is an austere assemblage, where only a few dignitaries get together. It is a crowd of real live human beings with "good fellowship" as their motto, each realizing that as Supervisors we have a

big work entrusted to our care, and each ready with his experience to help the other along to higher and better things. Can you afford to miss such an opportunity?

6. ELIZABETH WELLEMAYER, Marshalltown, Iowa.

You ask "Why go to Lincoln?" It has never occurred to my mind that there could be any question about it. I am going myself. I think it the great opportunity for teachers from Middle and Western states to attend.

I go because I am glad to meet people of my own profession and sing and talk with them. The program prepared holds much of interest—and I am eager to see how the concert by supervisors will work out,—and want to be a part of it.

Iowa is teeming with life and enthusiasm for music and will surely have a large delegation there. We are all boosting for the Lincoln Meeting.

7. E. L. COBURN, St. Louis, Mo.

If there is a doubt in the mind of anyone as to whether the National Conference of Music Supervisors is a great and vital organization of educators, *go to Lincoln*.

If there is a doubt in the mind of anyone as to whether the National Conference of Music Supervisors has accomplished more for the cause of universal public school music in the eight years of its existence than all other forces combined, *go to Lincoln*.

If there is a doubt in the mind of anyone, as to whether this organization has elevated the standard of public school music, converted a host of the leading educators of the coun-

try who are now proclaiming the permanent educational value of music, caused musicians to change their attitude and admit that after all public school music is doing wonderful things toward arousing public interest, *go to Lincoln.*

8. ELIZABETH CARMICHAEL,
Fort Dodge, Iowa.

The greatest pleasure and profit that I expect to derive from attending the National Conference at Lincoln will be personal contact with those of my own profession.

As our host at Lincoln, Mr. Miller, said in the September Journal, one is lonesome professionally in a town where the supervisor is the only one of his profession. We who teach in the smaller cities of from twenty to forty thousand, without assistance, making our rounds twice a month or still less frequently, and aiming to bring help and inspiration to both pupils and teacher in charge, know what this means. We have a special need for attending such gatherings. It is a valuable lesson for us to be one of the crowd and to learn from those of wider experience and knowledge, to listen to exchange of ideas, although we may not contribute to the same. Previous meetings have been full of good things and the spirit of co-operation and good will has permeated the atmosphere. While visiting the local schools, attending the concerts or banquets, all may not have agreed as to method, but all have recognized the work in the various cities as being excellent, and all have united in saying that we have greatly profited from attending the conferences and observing and hearing the work and methods of others.

With this same result in mind, I am looking forward to observing the work of the school children of Lincoln, to listening to the programs which show so much thought and care in preparation and which give promise of many good things.

9. KATE M. B. WILSON, Saginaw, Michigan.

The Supervisors' Conference has given me my greatest stimulus from year to year for I have missed but two meetings I think.

Each year our program has broadened, and while it seemed at our Minneapolis meeting we had reached the apex of practical and interesting lines of suggestion this year's program is still richer.

We are going to see the inside working of school orchestras and hear a band and orchestra concert. We are going to see two operas and an operetta, what a help, as well as pleasure, to see some one else do it!

We have found the song fests at our banquets a most enjoyable recreation, and this is specially featured and extended at this meeting. Besides the opportunity given to see all lines of public school work and the discussion of the same, the program is rich in addresses. What a fine closing program on Friday! I feel that I cannot afford to miss one minute of the full week's inspiration and suggestion.

10. G. E. KNAPP, Mount Pleasant, Michigan.

I take pride in the profession in which I work. If the people working in this profession are organized for mutual advantage I have a right to be actively interested in the affairs of such an organization. The

profession as a whole is not stronger than the average of its members. (To say nothing of the good old chain and its weakest link—which is probably rusty now.) It is my business to have a good job in my profession. Whether I have a good job or not depends on what certain other people think of the members of my guild as a whole, and of myself as a member of this guild. If I am not aware of what my fellow members are doing in my business, if I have no opportunity to have a part in shaping the course of action of the organization which represents my profession, if I deny myself the benefit of hearing what others are doing in jobs which have problems similar to those of mine I shall work myself so deeply into a rut that I cannot see out. The certain people mentioned above are aware that progress is being made in all lines and when they see advance steps made by others and notice that I am not keeping up with the procession I shall become quite unimportant to them no matter how smart I think I am all by myself. But I am not going to Lincoln because I am afraid not to; I'm going because I wish to. I'm going for a very selfish reason; because I know it will do me good. That's why I go to church, although there was a time when I went to church because I was afraid not to. This meeting concerns my worldly welfare in as important a way as the church does my spiritual welfare. And in an indirect way the two are related.

The program for the Lincoln conference contains much that I cannot afford to miss. Some of it I could get from the printed proceedings, but the best of it is the inspiration

received at the original performance. People will be there who will know more about professional interests than I do. They are willing to tell what they know and demonstrate what they say. It would be poor policy indeed for me to stay away if I can possibly be there. So I have written to the Chicago Great Western Passenger Agent today.

11. RUTH McCONN, Wabash, Indiana.

Why go to Lincoln? Why, for repairs, for a general going over, and for new energy to urge one on through another year.

For my own part, the impetus given me at the Pittsburg meeting has not yet lost any of its power, and the inspiration received there, has been a most wonderful help to me this year. I feel that I have done better work as a result of it.

To meet men and women of wide experience in the musical world; to discuss with them difficult problems that they have, after many years of effort, successfully solved; to learn what others are doing toward the advancement and uplift of the Music profession; to hear of the great strides that are being made in Community Music; to hear good music on every hand—these are just a few of the benefits to be derived from attendance upon a convention such as the one at Lincoln promises to be.

Just mingle with a crowd of two or three hundred enthusiastic music lovers for four days, in a city of the Middle West where enthusiasm and community spirit run riot,—and I challenge anyone to return to his work without renewed energy, new ambitions, and loftier ideals, and as

a result, you will be of much greater value to your community.

Go to Lincoln! And you will always thank the little god that prompted you to do so.

12. BESSIE MILLER, Kansas City, Kansas.

Yes, I expect to attend the Conference at Lincoln because I cannot afford to miss the inspiration to be gained by meeting the fellow supervisors in attendance and hearing the wonderful program that is being prepared for us.

Every phase of the program is of vital interest to the supervisor of the present day, when we must not only teach singing, but lead orchestras, supervise violin classes, teach musical appreciation, musical history and harmony and lead the community chorus.

13. FRANK A. BEACH, Emporia, Kansas.

With several of the teachers and students of the Normal School of Music, I am planning to go to Lincoln; First, we cannot afford to miss this opportunity of meeting the leaders in the field of public school music who will be in attendance. Second, we wish to see the work which is being done in the Lincoln schools. We are preparing supervisors who will begin their work in cities of average size and observation of the work in Lincoln will be in some particulars of greater value than that which might be seen in larger cities. Third, we do not intend to "get in a rut" and we wish to measure what we are attempting to do by the concensus of opinion which the Lincoln meeting will give.

14. GRACE BARR, Cedar Falls, Iowa.

I am going to Lincoln, because having attended several Conferences I feel I cannot afford not to go. I always come back more than repaid.

15. FANNY C. AMIDON, Valley City, North Dakota.

The question, why should I spend a goodly part of my salary, which is earned by so many hours of hard unremitting labor, to attend a Music Supervisors' Conference, is confronting every music supervisor at this time.

It seems to me the reasons for attending are so many and vital, and the returns in inspiration, uplift and vision are so much greater than the money expended, that no supervisor can afford to miss the *Lincoln, Nebraska Meeting*. Think what it means to be a part of a great national movement that is working out the problems of more effective music teaching, of extension work, of community work, of the spreading of a wider musical appreciation, of how best to give our young people an education that shall better fit them for life, and the employment of their leisure hours. The music supervisor in the smaller towns, unless she co-operates with these larger movements must work out the problems of her department alone. She must be the musical life, inspiration, and light of the community. Too often by her failure to keep alive the musical life and light becomes a darkness and a stumbling block to many. At these conferences the opportunity is given to go into the school rooms and see the work done by experts under the same conditions that we are doing our work.

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The Book of Proceedings

If any member of the Conference has not received a copy of the 1915 book please communicate at once with the treasurer, James McIlroy, Jr., 3001 Cliff St. McKeesport, Pa., who will see that a copy is sent to all entitled to same. It would help matters greatly if you enclose your 1915 membership card. Quite a number of inquiries regarding the book reached the various officers shortly before it was ready. It is hoped that all were satisfied when the reply came in the form of a book. We are now ready to register members for 1916 and all desiring to become members will please fill out the following:

APPLICATION FOR MEMBERSHIP

Music Supervisors' National Conference

Name

Address (St. & No.)

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Position..... Enclosed \$2.00 new member
\$1.00 renewal

Please give address to which you wish the book sent.

All who paid 1915 dues are "Renewals." Others are "New."

If you have not paid dues since 1914 send \$2.00 asking the treasurer to credit you with 1915 and 1916 dues. The book for 1915 will be sent you at once and the 1916 book will be yours when it is ready.

This gives an ideal opportunity for comparison and we see with clearer vision where our own strength and weakness lie.

I wish I might say the word that would arouse all music supervisors, who have never attended these conferences to go to Lincoln this year. Once come under the influence of this splendid body of workers and you cannot stay away.

16. WM. B. KINNEAR, Larned, Kansas.

I expect to go to Lincoln (1) because I was at Keokuk and three succeeding meetings, and want to renew old acquaintances and form new ones; (2) because the Conference is the biggest and most important thing of its kind in the country, and is increasing in size and importance; (3) because such an organization is a sort of clearing house for balancing of accounts in methods, experiments, results, fads and fallacies; (4) because many of the shining lights of the guild may shed inspiring rays for the good of lesser lights, and because less conspicuous members may discover their own worth in helping to make a more musical America; (5) because the program promises valuable theoretical, inspirational, and illustrative material on all phases of school music work; (6) because no supervisor who strives to be alive in the living present, with a friendly and hopeful outlook for the best of past and future, can afford to miss such a meeting if it is within range of reasonable possibility to attend; and (7) because of any and all of many other reasons which may suggest themselves after these lines have been mailed to editor of the Journal.

17. MARIE BURT PARR, Cleveland, Ohio.

1. For Fellowship: I love to talk, and eat, and sing with my fellow workers. With the friction of so many minds some sparks of inspiration are sure to spring forth.

2. To Keep in Step: Our Conference is leading a grand march of musical progress. We have reached definite results as to musical phraesiology and standardizing familiar songs. Now we are working on standardizing grading below the High School, and in the High School among other things. We must "keep in step" or we'll have to fall by the way.

3. For Inspiration: The results others are attaining will keep us cheered and striving. The president of our college used to say, "as soon as perfection is reached decay begins." Watch out! for when you think you are *all right* you may be *all rot*. No danger of too much self-esteem if we meet the leaders in our profession even every other year.

Forward, march, to Lincoln!

18. CLYDE E. FOSTER, Ypsilanti, Michigan.

One is first impressed by the personnel of the Conference, the splendid men and women actively interested in this phase of music education, public school music. At once, one's faith in the importance and dignity of the profession, with its opportunities and possibilities, strengthens.

Possibly it is the unusual wholesome spirit that pervades the Conference, the spirit of comradeship, the spirit of broadmindedness, far above the petty bickerings of lesser

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organizations, and the breadth of vision that make the most lasting impression upon the individual.

It is the meeting and acquaintance with representative supervisors with a unity of purpose that brings a refreshing enthusiasm, a new courage, a new inspiration and a new power that cannot be measured. Who shall say how much was added to one's growing efficiency

The varied program offered this year at the Lincoln meeting is one of wide scope and great attractiveness. The opportunity given to hear illustrative music work from elementary grades through high school, through University, the operettas, the concerts and the addresses on the live topics of the day by noted educators together with the social element promised in the Conference Concert, the banquets and receptions reflect much credit upon our gracious host, Mr. Miller, and his co-workers, upon the hospitality of Lincoln, upon the able Board of Directors and officers and merits the grateful appreciation and hearty support of every loyal supervisor.

19. F. A. TUBBS, Bryan, Ohio.

"On to Lincoln" should be the slogan of every aspiring Music Supervisor in this broad land; especially those located in the smaller towns where the supervisor is so nearly alone musically, that he must furnish the stimulus for his own work as well as the stimulus for others. I presume there is not another body of professional workers of any kind in the country which includes in its membership so many hard-working and enthusiastic well-wishers for the best interests of their respective communities as the Music Supervisors'

Conference. What the magneto is to an auto, the conference will be to us all. It will furnish the spark that will keep us going until the next meeting. So many vital subjects will be discussed that we will soon be "has-wasers" if we fail to attend. The Lincoln meeting will be a little in advance of last year's as has been the case with each succeeding meeting since the organization of the conference. We can't afford to economize by staying at home. Economy is the judicious expenditure of money and energy and surely a supervisor needs the influence of this meeting more than he does any other one thing.

Mr. Earhart and Mr. Miller have prepared for us a very fine program for which we should all be very grateful.

"On to Lincoln"!

20. CLARA T. DAILEY, Peoria, Illinois.

You ask if I am going to Lincoln. Why, surely I am going. When you attend one Conference, your conscience (if you have one) will not permit you to stay away. You get the Conference "habit."

It is the only time in the year that you meet many people doing the same line of work that you are doing, the only time that you can talk freely of existing conditions in your line of work. Every meeting is so full of good fresh ideas, that if you take them all home with you it takes several months to fully digest them all. When you do take them home with you, you have the *courage* to take them to your Superintendent and local Board and the *courage* to push them through in your own community. Yes, it is really worth the

THE SPIRIT OF THE SONG

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contains many such songs. From outward indifference the child is startled to alertness. Through them he hears the call of artistic impulse. Young voices swing into these stirring measures of the great masters and the days of mediocre singing are forever over in your class. The songs, many of which are time-proven concert favorites for the first time arranged for the young and changing voice are representative of the highest musical and literary standards. The bass parts are invariably easy and the arrangements permit of three-part, four-part and choral singing. Such composers as Beethoven, Schubert and Handel cannot fail to uncover the hidden talents of your class.

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sacrifice of your summer trip to attend the Conference. The social side is quite as beneficial as the intellectual.

The Middle West and the West surely *must* show everybody that the Lincoln Conference is the Conference "de luxe".

21. MARTHA CRESSEY, Sioux Falls, South Dakota.

First Supervisor speaks:

Why go to the meeting at Lincoln?
Why sit there a-noddin' and blink-
in'
And hear people fling
At the way that we sing?
I'm going to stay home I'm a
a-thinkin'!

Second Supervisor speaks:

Why go to the meeting at Lincoln?
Why, bless you, I'm going to be
drinkin'
In knowledge and cheer
That will last for a year
I can't stay away, I'm a-thinkin'!

22. ALFRED HALLAM, Saratoga Springs, New York.

1. Isolation is desolation.
Why isolate yourself?
2. Exchange of ideas, such as you will have an opportunity of getting at this meeting means progression.
Why not progress?
3. You may have something up your sleeve that your fellow supervisors are looking for—
Don't tie up your sleeve.
4. We all need inspiration in our work. The inspiration you can get at one of these meetings is worth a year's salary to you, if you go in the right spirit. If you have a chip on your shoulder, stay at home.

5. Try to be helpful yourself and you are sure to obtain help from other supervisors. In order to obtain national recognition supervisors must be united. Unity is strength. Let this Unity be the slogan of the Lincoln meeting.

6. The program is exceedingly interesting and beneficial—Supervisors are always looking out for new Cantatas or Operettas that are worth the doing and not too difficult of production.

"The Contest of the Nations" by N. Clifford Page is one of these. I have given it twice, its first production at Chautauqua last summer and the second one this present month. Its national melodies and Folk Dances can not but arouse enthusiasm, it is worth the journey to Lincoln.

23. HATTIE FULLER, Albert Lea, Minnesota.

If you want to find out what is being done by the progressive supervisors "Go to Lincoln." If you want to experience the joy of singing together with hundreds of enthusiastic musicians during the evening meal "Go to Lincoln." If you want to get out of a rut, touch shoulder to shoulder with the men and women in your line of work who are doing things, to step into the laboratories and see their work, "Go to Lincoln." You will attend another convention that is so full of good fellowship, where each one is willing to tell how he has accomplished his best results. The days will be full from breakfast time until late at night. Fatigue will come, but not from lack of inspiration.

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"Why go to Lincoln?" O! so many reasons why—but hardly a valid one why you should or could not go.

24. STELLA R. ROOT, St. Cloud, Minnesota.

The most dangerous tendency in professional life is the tendency to get into a rut. I go to the National Supervisors' Conference to receive some jogs that will help to keep me out of a rut.

I go to hear papers that are suggestive but not exhaustive, that will provoke discussion. I believe in discussion and I shall be unhappy if ever this conference grows to a size which prohibits a free forum. I wish however, that our discussion might be more general. Some of us are known too well for our much speaking and some are not known at all because we never speak.

I believe that the best work in music in this United States is being done, not in our largest cities, not in Universities, Colleges and Normal Schools, but in cities of less than fifty thousand inhabitants. I wish that some power could arouse the body of excellent Supervisors in smaller places. They could do much in the discussion of our common problems. They are so situated as to be able to solve much better than those who are working under the handicap of the over-population, political exploitation and economic irregularities of the large cities.

I go to the National Supervisors' Conference to meet old friends in the profession and am eager to make new ones. I am looking forward to the social evening meal and all the informal gatherings at luncheon, in the hotel lobby, in the corridors, anywhere and everywhere.

The perfect catholicity of this Conference constitutes, in my thinking its greatest strength. East may be east and west may be west but we meet as comrades tried in the central state.

25. MILDRED HAZELRIGG, Topeka, Kansas.

The other day, I received a package of letters from the children of a Third Grade. You will understand after reading Alice's and Clinton's letters why I am coming from the geographical center of the United States to the Music Supervisors' Conference at Lincoln. You see I have so much to learn in order to be worthy of the confidence of little children and the Conference teaches so many valuable lessons.

Clay School, Third Grade.

Dear Miss Hazelrigg:—

I thought that I would write you a little letter to tell you how tickled we are that we are going to have new song books. We know some of the songs in it. And we like the songs in them so much. We want you to come around again and teach us some more new songs. We like that song so well that you had us play.

Yours truly,

Alice Hoyes.

Topeka, Kansas.

Jan. 18, 1916.

Dear Miss Hazelrigg:—

I am going to write you a little letter to tell you how much enjoyment we will get out of our new song book. We know four or five songs in it. I like to sing because I never have any trouble with my voice.

Yours Sincerely,

Clinton Steele.

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A very business-like letter came from Oscar, who conducts a pop-stand on his front lawn, all summer. Sometimes his song of "Ice-cold pop!" grows very monotonous to the rest of us in the block but his letter is quite characteristic of his business methods. I am substituting a name or so and the word "conference" for

"song book" and giving you Oscar's letter in full.

Topeka, Kansas, Jan. 18, 1916.

Dear Mr. Dykema:—

I am writing you a little letter. I think I shall enjoy the conference. Well I guess that is all.

From

Mildred Hazelrigg.

Voice Testing and Classification of Voices

By ELSIE M. SHAW, St. Paul, Minnesota.

Where the school system is large and the Supervisor of Music has many duties, the problem of testing and classifying the voices of pupils of the grammar grades and high schools is a serious one. The following method may be suggestive to those who, like the writer, are obliged to consider time-saving devices.

With only one assistant for the Grade Schools (who spends her time almost exclusively in the lower grades) I am able to test individually the voices of all pupils in grades six, seven and eight and those that elect music in two of our High Schools, in addition to giving the full music course in our City Normal School and general supervision of music in the High Schools and Grades.

In a single semester I test about 6,000 voices and all pupils in the upper grades, and those that elect music in the High Schools, are tested and classified twice during the school year. On an average 75 voices are tested in an hour and the following is the method.

The regular teacher with first the boys and afterwards the girls of her class, meets me in a room or hall where there is a piano; the pupils stand in line on one side of the instrument and class-teacher is seated on the opposite side with pencil and the school Voice Record Book in which she records date of test, name of pupil, his voice and part to which he is assigned; in a few cases in addition to the above, under remarks, is recorded any defect or ailment of vocal organs that need special examination by nurse or school physician. As soon as I begin testing a pupil's voice, the teacher records his name and is ready to write my opinion the moment I am through with the test. The vocal exercise that I select depends upon the age, sex and physical appearance of the pupil. If the voice is unchanged I generally select a short motive such as "sol mi do" and the pupil sings the exercise in about three keys, beginning with E-major and singing each repetition in a higher key. I then give the pupil the pitch g, on second line treble

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staff and he sings the ascending and descending scale. Pupils who can sing *g*, first space above treble staff with ease and with a light pure quality of voice are assigned to the first soprano division; those who do not sing with ease above *e*, fourth space of treble staff, nor lower than *b-flat*, second space below treble staff, are assigned to the second soprano part; while those who can sing *g* third space below treble staff, with free open throat and produce in some degree a tone that is full warm and dark in color on pitch of the treble written below the treble staff and who can sing to *d* or *e-flat*, fourth line or space on treble staff, are assigned to first alto part.

With boys whose voices have changed or show signs of change, the following test is given. The pitch *g* fourth space bass staff is given to pupil, and the boy sings the descending scale from that pitch; if he can sing to the octave below (or to *g* on first line of bass staff) he is assigned to the bass division; if he can only sing to *e* on third space bass staff, and can sing up to *g* or a second line or space treble staff, he is assigned to second alto part, and sings what is considered the tenor part in four-part harmony.

I do not use songs that require the second altos to sing lower than *f* fourth line of bass staff, and in most of our four-part songs, *g* is the lowest tone of the second alto part.

Among the boy basses I find many that have a decided break in the voice at *b* first space above bass staff; these boys will sing to *b-flat* in chest voice and say they can sing no higher; in cases of this kind I give extra time and lead these basses, with suggestions of various kinds to

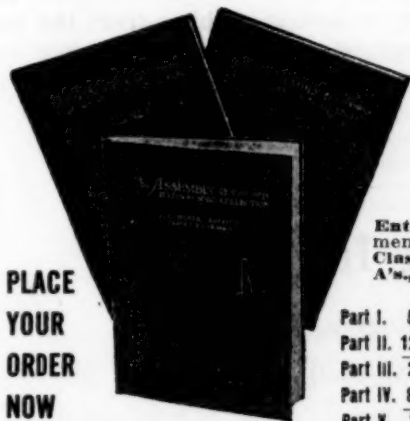
use a light head, or falsetto tone, on *e-flat*, *d*, *d-flat* and *c* above bass staff; by practice this light head tone will soon change into a mixed tone and the boy will then have a bass voice of the usual compass. Whenever it is possible I re-test the second alto division twice a semester, as most of these boys are in a transition stage.

We begin three-part music in the last half of the Sixth Grade and I do not find many alto voices in this grade; the second soprano division is invariably the largest in all upper grade rooms, and it is well to bear this in mind, as in case of mistaken judgment on the part of the examiner, the unchanged voices are in less danger of being injured by singing this part.

In Seventh Grade I find, first and second sopranos, first altos and a few basses and second altos; in Eighth Grade I almost invariably find voices that are assigned to five (5) divisions,—first and second sopranos, first and second altos and basses. All boys in the school, with bass, or second alto voices, take music with the A Eighth Grade and by arranging the daily program so that music comes at the same time in the upper grade rooms, this change can be made without difficulty.

In four-part songs that do not go above *e* fourth space treble staff, the second sopranos sing with the first sopranos; in other songs, they sing with the altos, except in songs arranged for first soprano, second soprano, first alto and bass. In this last named group of songs the first and second altos sing the same part, so the five classes of voices are assigned to the four vocal parts according to the compass and arrangement of the song. I never assign a

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girl to the second alto part as I consider it unsafe for a girl to use the chest register exclusively and she is apt to do this, when most of the tones she sings are written below the first line of the treble staff.

The testing and classifying of

pupils, 12 years and older, means, that part-music in our schools is not only a desirable thing from the musical side, but a necessity, for the preservation of the vocal organs of the boys and girls.

Starting In

A Letter from Washington, D. C.,

By Hamlin E. Cogswell.

Your letter and request received and in the midst of activities which usually keep a man unusually busy at this particular time of the year, I am taking time only for a meagre report of my work in the schools of Washington. This is a unique and wonderful city, and when the Conference meets here as I hope it may in the near future, there will be entertainment enough without any musical display to appeal to the delegates.

Musically the city, I am told, has always supported outside talent and at present is revelling in a week of Grand Opera with the most brilliant stars in conjunction with the Pavlowa Ballet Russe with every seat in the Belasco sold at big prices. A number of other star courses are featured, and 4:30 in the afternoon is the popular hour. The people know and appreciate good music but the audiences, like the population are cosmopolitan and society with a capital S makes for a large listening, of musical, social and sartorial distinction. I will not take the time to speak of local offerings at this writing.

It falls to the lot of every super-

visor who enters a new field of labor to make a careful study of conditions. This is what I am doing. I am not studying political conditions, for they are mixed and intricate altho I may well do so as it looks at present as though politics may invade the school system which at present is free from them.

Washington is unlike any other city in the matter of administration. Everything done must be by an act of Congress. In matters financial they have the say to the smallest detail, a certain sum specified for every expenditure.

The Board of Education is appointed by the Judges, but a bill has been introduced into the present Congress to take it out of the hands of the courts and give the power to the District Commissioners entirely who shall appoint a Director of Education who, as I understand, shall simply look after that phase of school matters. If this movement carries politics will enter the schools and great changes may result. The citizen's associations are opposing the change.

I found a warm welcome awaiting me and a hearty spirit of co-opera-

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AT ALL MUSIC STORES

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tion, all of which has made my work pleasant.

Unfortunately, the city has had in three years as many directors of music and now I make a fourth, and it is easy to understand that I found decidedly mixed conditions, of which I shall not write. I am working upon a complete and systematic course of study for the entire system of schools, white and colored from the first grade to the Normal Schools inclusive, which has not been done heretofore.

The High Schools, while a part of the system are largely managed by the High School Principals.

The schools for the colored people, a third of the population, have like those of the white, their assistant director of music. The same is true of the Manual Training, Art, Domestic Science, etc. I find the musical conditions very good in the colored Normal School and very interesting singing in the schools I have visited with the peculiarly wierd and sweet tones of the race. The corps of music teachers are not called supervisors owing to the fact that the city is divided into districts and each has what may be called a division supervisor in charge. There are fifteen of these music teachers for white schools and an assistant Director and seven teachers for the colored. There are 192 schools, nearly 2,000 teachers and 70,000 pupils for my supervision, and it may be seen that in the short time I have been in the city I have not been able to round up the work of investigation and complete the course of study. I find a good tone quality, but inability to read music readily.

I have started (mind I say

started) orchestral activity thruout the entire system and there seems to be much enthusiasm. The reports from the various schools is most encouraging. The combined orchestras of the High Schools will number about one hundred pieces, and of the divisions of the grammar schools, nine in number, with from ten to twelve schools in a division there are already more than 300 children enrolled many of whom play astonishingly well. These are for white schools alone. A like proportion will develop in colored schools.

The work is to be carefully graded. The first division for those who do not play in tune, the second for the more advanced, able to tune their instruments, but violins playing only in the first position. The third consisting of those playing in all the positions and other instruments played with ability. Each school to have its own unit and under the guidance of the regular music teacher. There is a military spirit as you know in this city and in consequence there is a superfluity of drummers and buglers who report for practice in the various schools. I am advocating the taking up of the unusual instruments by beginners and hope to lay the foundations of instrumental music in the public schools if unable to see at present a complete musical structure.

I have in mind the organization of bands but the opportune moment to ask for adequate appropriation has not come. I am agitating The Cadet Band for High School Cadets of which the city is very proud and in these days of "Preparedness" the organization is popular. I find a deplorable lack of reed instruments,



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17634 Act V, Scene 3. Song: It Was a Lover and His Lass. (Morley.)

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JULIUS CAESAR

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HAMLET

17717 Act IV, Scene 5. Traditional Songs of Ophelia. Olive Kline

16912 Act III, Scene 1. Recitation: Soliloquy. Frank Burbeck

17115 Act IV, Scene 2. Recitation: Hamlet on Friendship. Ben Greet

KING HENRY THE EIGHTH

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MEASURE FOR MEASURE

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double-basses and timpani but they must come. I am teaching three evening classes, one, a community chorus, which gives promise of a future and a spread of the idea, one in sight reading and one in orchestral playing.

At some future time I will write at length concerning our plan for outside credit of music in the High

School. I am giving this phase careful consideration at this time.

I have given you a skeleton of Washington Public School musical conditions and hope to be able to present them in flesh and raiment to the National Supervisors' Conference two or three years hence when I hope they may decide to come to Washington.

Music For Children*

By Thomas Whitney Surette

While it is doubtless true that there are numberless prosperous American families in which the words 'art' and 'literature' mean nothing whatever, this condition is due, in most cases, not to lack of time, but to lack of inclination. We, like other people, do what we like to do. No real attention is paid to the cultivation of a love of the beautiful in childhood; very little attention is paid to it in the educational institutions where we are trained; so we grow up and enter upon life with a desultory liking for music, with a distinct lack of appreciation for poetry, and with almost no interest in painting or sculpture.

And this condition is likely to increase rather than diminish as time goes on, until, having finally arrived at moments of leisure and finding that neither our money nor any other material possession gives us any deep or permanent satisfaction, we turn to beauty only to be confronted with the old warning: 'Too late, ye can-

not enter now.' For we have arrived at the time when, in Meredith's phrase, 'Nature stops, and says to us, "Thou art now what thou wilt be."' For this capacity for understanding and loving great books and paintings and music has to grow with our own growth and cannot be postponed to another season. The average American man is supposed to have no time for these things. He has time, but he refuses to turn it into leisure.

The intellect of man, in itself, is never supreme or sufficient. Feeling or instinct is half of knowledge. 'Whoever walks a furlong without sympathy,' says Whitman, 'walks to his own funeral drest in his shroud.'

Our object is therefore to suggest, first, that the perception of beauty is, in the highest sense, education; second, that music is especially so, because it is the purest form of beauty; and, third, that music is the only form of beauty by means of which very young children can be educated, because it is the only form accessible to them.

*Selections from a stimulating article in the March, 1916, Atlantic Monthly.

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